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OLD DIEDRICH KNICKERBOCKER,
TELLING STORIES TO CHILDREN.



BULLETIN OF THE AMERICAN ART-UNION



NEW-YORK, AUGUST 1, 1851.

THE ILLUSTRATIONS.

The sketch in outline which accompanies the present number, is an etching on stone, executed by Mr. EHNINGER, representing *Old Diedrich Knickerbocker, telling stories to children*. Mr. Ehninger is known to many of our readers by his two series of designs, illustrating respectively Hood's *Bridge of Sighs*, and Irving's *Dolph Heyliger*, and also by a drawing of *Peter Stuyvesant and the Cobbler*, which accompanied a number of this Journal last year. He is an American Artist of promise, and has been for some time past a pupil of COUTURE, in Paris, where the present production was executed.

The principal woodcut which we give this month, is by BOBBETT and EDMONDS, from a painting by WENDEROTH, representing a scene at the Battle of Trenton, in which a British prisoner is brought before Washington, who is on horseback attended by his aids. This picture is to be included in the Distribution of the Art-Union in December next.

THE ART OF SKETCHING FROM NATURE.

(Continued from the last Number.)

OF THE UP-HILL VIEW.

All horizontal lines or planes going into the picture, whether ascending or descending, appear to vanish at the horizontal line. In painting, the sea and the sky are considered horizontal planes, and we have already instanced their apparent meeting in the horizontal line. So again, in representing the interior of a room—the floor and the ceiling (if flat) appear to approach each other, and would, if indefinitely produced, meet or vanish on the horizontal line of the spectator, as their common vanishing line.

Now let the sketcher, referring to Fig. 1, suppose the ground before his position at *E*, to form an inclined plane instead of a horizontal one; a plane inclining upwards at some known or supposed angle. In this case, such an incline will meet the plane of the picture in a line above the horizontal line, and hence there will be two vanishing lines on his paper, one whereby to delineate objects on the horizontal surface; the other by which to draw those situated on the inclined plane. The following diagram will make this clear.

In this figure, *BD* is the base line; *HH* the horizontal or vanishing line; *C* the centre of that vanishing line; *LL* the vanishing line of the ascent; and *C'* the centre of that vanishing line.

It is obvious, that in proportion to the inclination of the plane, the line *LL* will be nearer to, or more distant from, the horizontal vanishing line. Towards some point or points in this line *LL*, the representations of all right lines parallel to the surface of the ascent must be drawn; as for instance—the felled trees, the ruts in the road, the upper and lower lines of the wooden palings, &c.

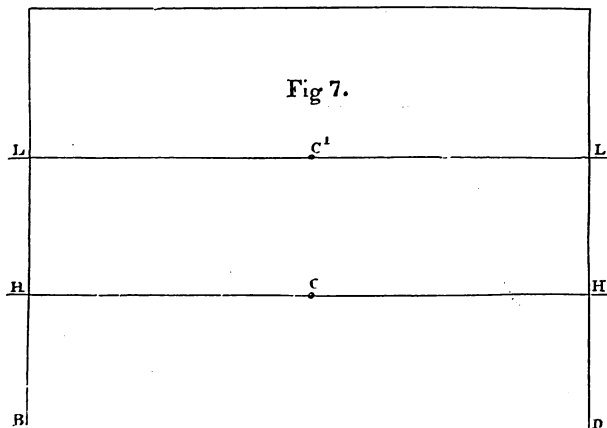


FIG. 8.

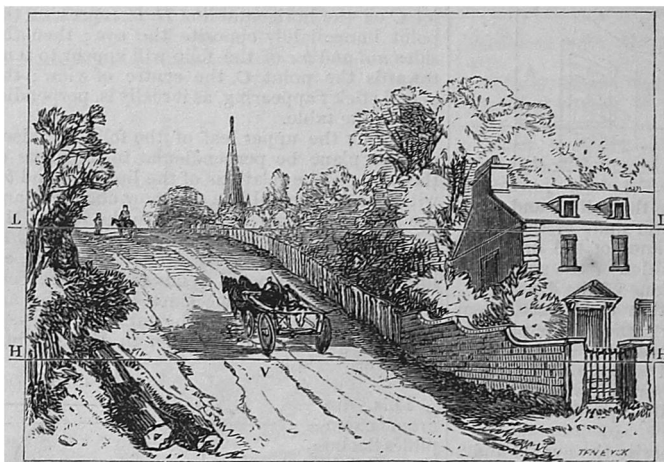


FIG. 9.

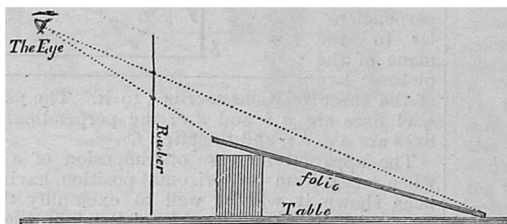
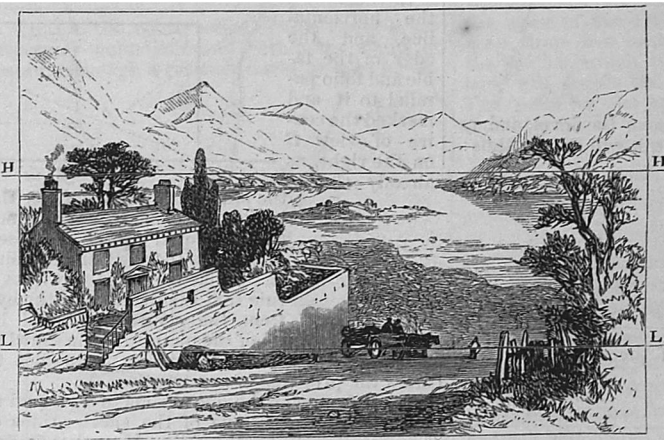


FIG. 10.



But the lines of the brick wall, and the horizontal lines of the house, which are horizontal and perpendicular to the plane of the picture, are drawn towards the horizontal line *HH*.

ON THE REPRESENTATION OF HORIZONTAL LINES—WHETHER PARALLEL, PERPENDICULAR, OR OBLIQUE TO THE PLANE OF THE PICTURE. A horizontal right line has, with respect to the

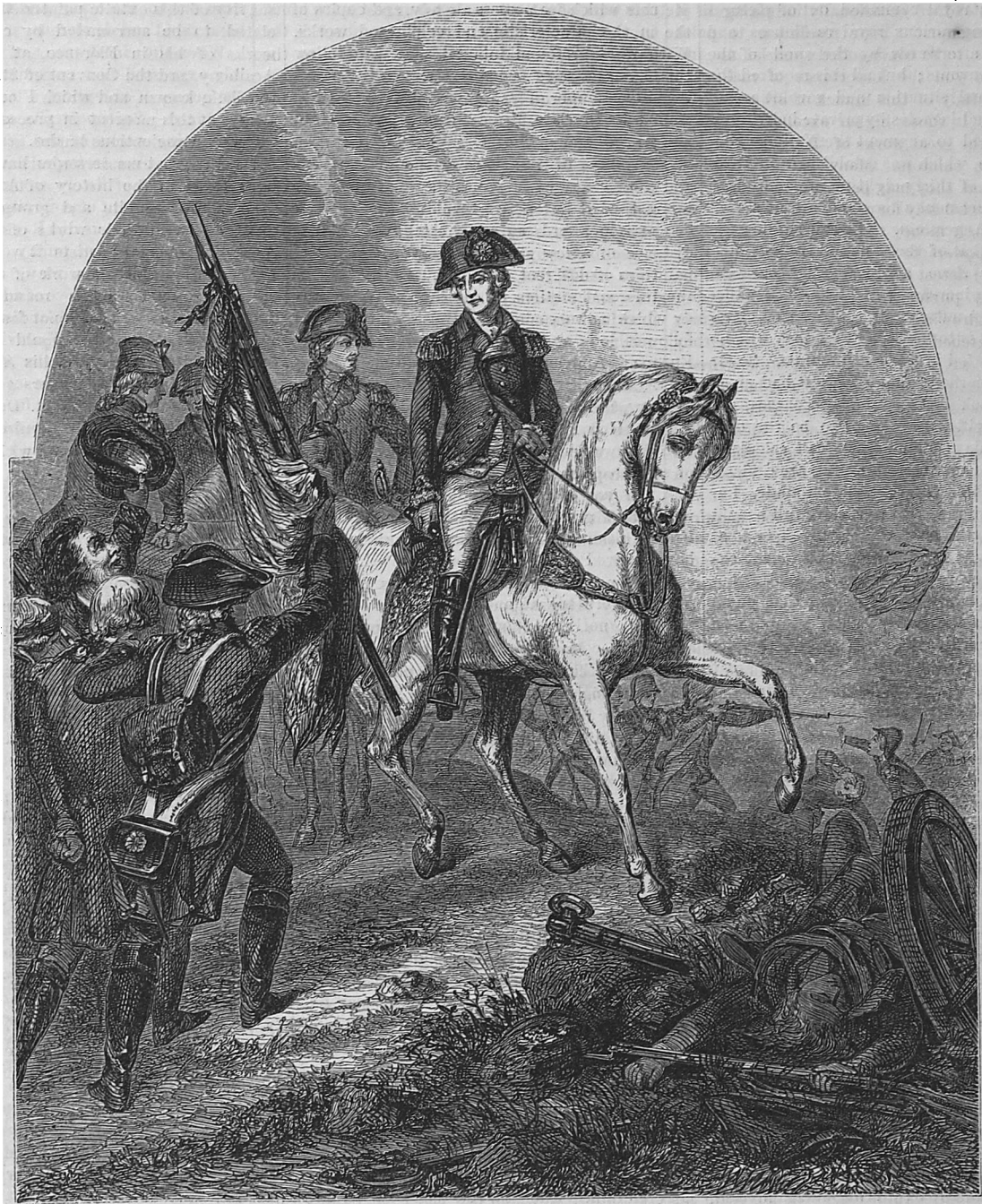
OF THE DOWN-HILL VIEW.

If a descending plane be visible to the eye of the spectator, it is clear that it can be represented upon paper; and the ultimate depths of the view will have in that representation a higher place on the picture than the highest sites of the actual view; this is shown in the following diagram.

Let the learner place on the table, at a short distance from him, a drawing-board, a portfolio, or any other plane, having the nearer end supported, so as to incline it at any angle at which the plane is yet visible; and let a bystander hold a straight ruler, vertically, at a small distance from the nearer edge, it will then be found that the lower and more remote edge will appear higher on the ruler than the nearer one. Merely, however, to draw two horizontal and parallel lines across the paper and to represent a descending plane by the space between alone, without the assistance of other lines in contrast with them would be impossible; but the plane being visible, the effect of descent can be readily described by the aid of auxiliary lines and a judicious use of light and shade.

Again—let the sketcher suppose himself on a hill descending directly from him, and that a yard or two in advance of him a line is drawn across the road parallel to his position, and another a few yards further down parallel to the first; it would be found, that on holding a pencil upright at a little distance so as to cut both lines, and looking at them with one eye closed, the lower line would rise higher on the pencil than the upper and nearer line.

In this example the student is supposed to be on such a hill, having his vanishing line *LL*, and his horizontal line *HH*, in their proper positions. Then all lines on the descending plane, or parallel with it, as the timber and the marks of the wagon-wheels, &c., would tend towards the vanishing line *LL*, while the horizontal lines of the house and wall would tend in the direction of the horizontal line, and if produced to that limit, would there be lost. In this example, the lower extremity of the descent is shown to be higher on the plane of the paper than the upper part.



WASHINGTON AT TRENTON.

Drawn by WALLIN, and engraved by BOBBETT & EDMONDS, from the original painting by WENDEROTH, which is to be included in the distribution of the American Art-Union for 1851.

of the Slave. The funds for these purchases are derived from annual exhibitions.]

The Museum of the Louvre has been closed for a long time in order to be restored and embellished. Now that it is about to be reopened, with improved light, and more convenient arrangements, we think it our duty to call public attention to the utility of giving to it what we consider an indispensable addition—that is to say, a museum of copies, which may fill the numerous blanks in its collections, communicate to them that universality which is one of the traits of our national character, and seems also to have been aimed at in the formation of the

Museum itself—and, in fine, become a powerful auxiliary in the study of the Fine Arts, not only for Paris, but for the departments.

The chief merit of a grand gallery of paintings should consist in its forming a complete series in which the principal masters of every school and every epoch should be honorably represented, and in a way to exhibit their peculiar talents. It is evident that such a collection, even if it did not contain works of transcendent excellence, would be much more interesting and instructive than certain restricted museums, like those of Bologna and the Vatican, resplendent as they are with admirable chefs-d'œuvre. Our

Museum of the Louvre is, by its variety, better able than any other to give a synthetic idea of the different schools of painting. The French school, and those of Germany, Flanders, Holland, and Italy, are each represented by about five hundred pictures. The Spanish school lately completed the series: its restoration to the heirs of Louis Philippe leaves a void much to be regretted, in spite of the feeble quality of the works of which it was generally composed.

In our days great and sudden additions to museums must become more and more rare. It is true, that at a date as recent as 1828, one of the finest collections of Europe, that at Madrid,